

# THE ELEMENTARY ENGLISH REVIEW

VOLUME V

FEBRUARY 1928

No. 2

## RECENT FICTION FOR BOYS

HELEN MARTIN

*School of Library Science, Western Reserve University, Cleveland, Ohio*

WHEN ONE writes a novel about grown people he knows exactly where to stop, but when he writes of juveniles he must stop where best he can," wrote Mark Twain when he had finished "Tom Sawyer." Several of the outstanding books of the fall belie this statement, for they carry out three fundamentals of literary form: a beginning, a middle and an end, a logical and satisfying end. Furthermore, requirements of two classes are answered, that of the boys for adventure and vigorous action, and that of thoughtful parents for literary style and truth. A few are based on historical events, presented in such palatable form as to be attractive to even the most unhistorically minded of readers.

A book which may be considered unique is *GAY-NECK* by the Indian author, Dhan Gopal Mukerji. His other two books opened up for the child too young for Kipling that colorful land of India, with friendly elephants, treacherous tigers, slow moving buffaloes. From the fierceness of wild animals he has in this latest book gone to the opposite extreme, and portrayed with equal fidelity and knowledge of his subject the most peaceful, loving, and quietest of all creatures—a pigeon, by name *Gay-Neck*. The story is really in two parts, first the training and adventures of *Gay-Neck* in the homeland of India, and then his wonderful service in the World War. Shining on his iridescent plumage is the burning tropical sun of India, beating down as well on the yellow,

rose and violet flat-topped houses, the terraced rice-fields, the dark, pine clad hills, the snow covered mountain tops. Above all in majestic splendor rises, half hidden in cloud and mist, the unexplored peak, Mount Everest, "in its awe-inspiring glory . . . too sublime to be gazed at all day long." The vivid descriptions of the country never pall, for they are essential to an understanding of the hero, *Gay-Neck*. A new world is revealed in such bits as this: "The mountains burnt like torches behind us, as we bestowed on them our last look. Before us lay the autumn tinted woods, glimmering in gold, purple, green and cerise."

Mukerji, who understands and loves his animals as well as his India, has interwoven into the narrative new and valuable information as to the training and care of carrier pigeons. With breathless interest the reader follows the many exciting battles in the air of the courageous bird with his larger foes, whether eagles or aeroplanes, and the skill and courage exhibited arouse wonder and admiration.

The atmosphere of India envelops the book, from the light filtering into the dimness of the jungle, the majestic beauty of the distant hills, to the busy throngs of silent-footed people on the streets and in the bazaars. More unusual than this, however, is the interpretation of the East and her faith as seen through the eyes of the lama and the animal guide. Even while the boy is held captive by the swift onrush of the narrative, he is suddenly brought face to face with a

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glimpse of a strange new creed. He may not know a word for what his elders call "mysticism," but he is impressed with the teaching of the lama: "If you are without fear and you keep not only your thoughts pure but also your sleep untainted of any fear-laden dreams for months, then whatever you touch will become utterly fearless."

The book will fill a long-felt want for parents, teachers and librarians, in that it will serve as an excellent introduction to that masterpiece of English prose, "Kim," the personification of the mystery and spirit of the East. No review of *GAY-NECK* would be complete, however, without reference to its make-up. The excellent and striking illustrations by Artzybasheff are particularly fitting, especially the initial letters and vignettes. The rainbow colored volume in green, cerise, blue and gold is arresting, even if the many colors give it somewhat of a restless appearance.

Mukerji has accomplished successfully a daring thing—a description of the Great War as seen through the eyes of a carrier pigeon. Perry Newberry in his book, *FORWARD HO!* has done something equally difficult, for he shows the same war through the eyes of a young sixteen year old boy. Even if ten years may have made us forgetful of that ghastly period of waiting and sacrifice, this story has the power of creating it again before our eyes. It is the tale of a young boy, William René Gray, half-French, half-American, who is held captive for four years by the Germans with his mother, while visiting her home in the little village of Gervon. The arrival of the Americans in the district is the determining factor in laying his plans for a dash across No Man's Land to the allied forces, even at the cost of leaving his mother, in order to send a cable to his father in the States as to their safety. The dangerous enterprise succeeds, but the boy is kept with the American regiment as a mascot under the name of "Mister Gray." From now on he enters into the life of the company, sharing its dangers, following the outfit from place to

place until he finally meets two valued friends, the brilliant and resourceful soldier, Thornton, and the irrepressible orphan puppy, Waggles. Due to the lad's knowledge of French and German, and the wise meeting of emergencies by Thornton, they are able to penetrate the German lines and bring back, after a spirited adventure, information of great importance to the G. H. Q. After the announcement of the Armistice a reunion takes place, for the father, a captain in the Expeditionary forces, has been in



From *Gay-Neck*. By Dhan Gopal Mukerji  
Courtesy of E. P. Dutton

France some time in the hope of finding his family.

The boy is not an extraordinary creature, but a perfectly normal, quick-witted, intelligent boy of sixteen, who because of his linguistic abilities is able to serve his regiment, and indirectly his country as an "unofficial spy." The author in a very clever manner handles the plot so that the boy does not pose as a great hero, but rather stands by in admiration as the General pins the well-earned decoration on his hero and friend, Thornton. While there is no softening of the stern discipline and grimness of war, the emphasis is laid on it rather as a great game, wherein all, from private to colonel, must play their parts cheerfully, and with good spirit. The refreshing dialogue of the soldiers, which is never crude, and the swinging songs of the dough-boys carry out this idea. The style is easy, informal and simple, and the life of the soldier, the mode of warfare, are truthfully described. Mr. Newberry knows the life of



which he writes, for he was a member of the 77th, or "Liberty" Division, where he received the idea and incidents for the story and drew the profuse pencil sketches. Especially noteworthy are the characterizations of the minor characters, from the brief glimpse of the dauntless "Runner Burton" to the noble Captain Lewis, and cheerful Bill Hawkins.

The next book takes us across Europe to the Russian wastes of Siberia, where another war was waged twenty years earlier. This time it is between individuals, representing the two nations, Russia and America, and the stakes are gold. *SIBERIAN GOLD*, written by Theodore Harper in collaboration with Winifred Harper, gives a clear picture of a land and people quite unknown to the average American—a land of outlaws, of gold thieves, of escaped convicts, of unscrupulous foreigners, but a land also of devoted and trusted peasants who rally to the side of right when fair dealing and fair speech take the place of blows, trickery and revolt. The hero, a straightforward, young American mining engineer, is selected by his chief for a dangerous post of prospecting for gold in a debatable and "mostly unexplored" part of this frozen country. His wits and designs are pitted against those of the dangerous foreigner, Otto Kroner, and his cruel Russian hirelings, who in the end are rather melodramatically defeated. This private war, too, seems like a game, played with caution and courage, and as cleverly as chess, checkmated here, succeeding there. While in certain ways the plot would have been more logical with the omission of the part the girl, Joan Fielding, plays in the final dénouement, still her appearance gives the book a rather wider range of appeal. In the interpretation of the Russian peasant class, the atmosphere of the land of the "White Czar," *SIBERIAN GOLD* may lead the boy and girl of junior high school age to an acquaintance in later years with Tolstoi. For it is an excellent story for that difficult intermediate age, and will be welcomed by the boy who delights in the realistic type of story, or one whose taste runs

along the lines of Buchan's "Greenmantle" or White's "Blazed Trail."

There has been a great demand in the last few years, with the development of outside and supplementary reading, for simple, accurate and interesting historical fiction, especially for that colorful period of the Crusades. Scott often presents difficulties for the inattentive reader, yet the spirit and cause of this mighty movement of the Middle Ages makes an instant appeal to the older boy and girl. It is, therefore, most fortunate that an authority on English and an author of books on playproducing and the drama should turn his attention to writing for children on this romantic period. Clarence Stratton's *PAUL OF FRANCE* deals with the Fourth Crusade, and is based, as the author states at the end of the narrative, on the accounts of Villehardouin and Joinville, the great chroniclers of this Crusade.

The story concerns itself with a young thirteen year old French lad, Paul, who is kidnapped by the rough hireling of a powerful Count, Baldwin by name, in order that the later may add Paul's mother's estate to his own. Half unconscious he is carried along by the Crusading host to the sea, where all embark to join their allies, the Venetians, who have built ships for the carrying of the great army to the Holy Land. Blows and misery follow for Paul, but just as the French sail into the magic city of Venice, he improves his station by saving the young and foppish brother of the leader, Count Thibaut, from drowning. But the French host meets with dire disappointment by reason of the cupidity and treachery of the Venetians, who at the instigation of the powerful blind Doge, Dandolo, agree to render the promised aid if the French will help them capture the lost possession, the city of Zara in Dalmatia. The lofty and holy cause of the Crusade is soon lost, for after the capture of Zara the Venetians suggest a siege of Constantinople, which follows with the resulting looting and pillage. Paul is carried along with the rough Stephan, as his servant, and witnesses the cruelty and futility of war. More than that he discovers

that his master is a sly and dangerous thief. In spite of the promise and aid of the Count in arresting the traitor, he escapes. From now on the burning ambition of Paul's life is the search for Stephan and the recovery of their lost property. After many escapades Paul returns with the rest of the host to the native land, and now the search begins anew. Disguised as an Arab peddler, the young French lad wanders from town to town, seeking news of his enemy, until finally he reaches his mother and reveals himself to her after an absence of almost ten years. The tale ends with the thrilling wrestling scene, when with the aid of Thibaut Paul comes again into his inheritance by overthrowing his rival. More than that, the appearance of the charming maiden, Marie, lends a final romantic touch to the book.

Without doubt Paul is a rather superhuman boy hero, who detects treachery quickly, effects escape by cutting cords with his teeth, saves useful counts from drowning and slaughter by Saracen soldiers, and gains without much trouble the ear of the great Frankish king. Even if he seems to accomplish the impossible and achieves his ends rather too marvelously for a young man, still it must be said to his credit, and that of the author, that he is modest, withal never bragging or self-assertive, and makes the best of every situation in which he finds himself. The times were strange, and often to the young and inexperienced circumstances arose where quick action and keen wits were constantly needed. There is no doubt that the story, which depicts the Crusading spirit so admirably, will find a real place on the shelves of a library, for even the most phlegmatic of readers will be carried along by the swiftness of the narrative

and the staccato style. PAUL OF FRANCE will prove a good stepping stone for the boy who cares little for romance, for it leads to Pyle, and from Pyle to Scott.

The exciting events of the Crusading Age were relived five hundred years later when another just cause moved men to place their hands on their swords. It is the period just preceding the American Revolution that Cornelia Meigs takes as a background for her fine tale, *THE TRADE WIND*, which out of four hundred manuscripts submitted won the two thousand dollar prize offered by Little, Brown. Miss Meigs, besides coming of fine seafaring New England stock, has to her credit several good books for children, which give to her latest volume a style and vitality that bespeak a seasoned writer.

Every writer of books for boys, especially sea stories, has as his model that tale of clearest water, "Treasure Island." What Stevenson wrote to Henley in 1881 as to the skeleton of that plot may be taken as a basis

for the sea story of today. "If this don't fetch the kids, why, they have gone rotten since my day. . . Will you be surprised to learn that it is about Buccaneers . . . that it's all about a map, and a treasure, and a mutiny, and a derelict ship . . . the trouble is to work it off without oaths. Buccaneers without oaths—bricks without straw.

But youth and the fond parent have to be consulted." David Dennison, the orphan son of a seafaring and patriotic father, is left alone with practically no word as to the latter's wishes for his future. The story opens with an unforgettable scene which immediately claims the attention. In the darkness of a thunder-stricken summer evening the boy sees in the peaceful garden a group of determined



*From Paul of France. By Clarence Stratton*  
Courtesy of the Macmillan Co.

(Continued on page 63)

## CARL SANDBURG AS A WRITER FOR CHILDREN

MAY MASSEE

Garden City, New York

**T**HIRTEENTH CENTURY architects so loved the human scene that they had to make gargoyles to put the finishing derisive thumb to the most solemn of their achievements on stone. Their gargoyles will stand every test of construction, of design, and of finished artistry, and they represent every possible expression of derision and ribald mirth—they mean the saving spice of mockery that keeps the human scene irresistible. This is humor with a heartiness, a gusto that only comes from great lovers of humanity—from those rich souls who have achieved understanding without bitterness and without losing their child likeness, their ability to play with perfect abandon.

This humor comes rarely—it lives from the middle ages in gargoyles. Today it appears in some modern music, in a few cartoons, and, in a great measure, in *The Rootabaga Stories*. They are gargoyles for the world today—and why *Rootabaga*? “Because they have roots or they’re no good”—this from their author in a sober moment.

They started years ago when Carl Sandburg was young and, perish the word, serious minded—and they were political satires. They grew up and came out twenty years later, when their author had mellowed, as the most amusing, revealing, authentic American stories to make the children chuckle.

I remember very well my first reading of any of these to a child, my seven year old niece. I had read her “The Corn Fairies” and “How they Broke away to go to the Rootabaga Country,” and “Poker Face the Baboon, and Hotdog the Tiger,” “The Wedding Procession of the Rag doll and the Broom Handle”—all the stories I thought little children would like best, and then hesitatingly “The Wooden Indian and the Shaghorn Buffalo” which is almost pure poetry, using the Indian and the Buffalo as symbols of the past of that whole Mississippi Valley—a mystical

story invoking the spirits of history, and giving one for an evanescent moment a living appreciation of life that has vanished—a wonderful story for little Americans to get into their subconscious selves, but one I thought that only older children and grown-ups would like very much.

Margot said little about the stories, but the first thing she did was to make a wedding procession of the Rag Doll and the Broom Handle, bringing into commission all the dolls and paper dolls and the uncles and the cousins and the aunts. The next morning she was out in the garden tiptoeing up and down the rows of corn with her grandfather—“Gaga, if I shut my eyes I think I can hear the Corn Fairies.” And Gaga thought he could hear them too. That sort of complete adoption only happens when something real is presented.

Then I went away for three weeks and took the stories with me. As soon as I got back I was called on the telephone. “Aunt May, have you brought those with you?” “What do you mean, *Those*?” A giggle at the other end of the line: “Well, have you?” “Yes, I have.” “I’ll be up.” And up she came and was asked by the curious aunt, “Which one shall I read first?” Without any hesitation she said, “Do you remember that one—there was a wooden Indian and some kind of a buffalo—and it was the middle of the night and they took a walk?”—this in a mystery tone. I did remember and we read it slowly twice over and I learned that an American child of whatever age who can play with the Rootabagas—follow their zig zags—laugh with their nonsensical concatenation of syllables—will thrill with their magic and feel all their poetry.

It is for American children in all their variations and all their moods that these stories are written, and it is because Carl Sandburg loves these American children with



a deep understanding that he can magic them into the Rootabaga country where their names and their costumes and their actions are amusingly different but just enough alike for young Americans to recognize their kinship with the young Rootabagans: the exquisite Wing Tip the Spick with "eyes so blue, such a clear, light blue, they are the same as cornflowers with blue raindrops shining and dancing on silver leaves after a sun shower in any of the summer months;" the irrepressible "Bimbo the Snip whose thumb stuck to his nose when the wind changed;" the White Horse Girl and the Blue Wind Boy; Spink and Skabootch—"Spink who is a little girl living in the same house with the man writing this story, and Skabootch who is another little girl in the same house" and "both asking the question 'How can we tell corn fairies if we see 'em?'" Blixie Bimber who found "that it was a large morning to be thoughtful about;" Pink Peony, "She was a girl with cheeks and lips the peonies talked about"; Bozo the Button Buster, Googler and Gaggler, Three boys with jugs of molasses and secret ambitions; "Slipfoot who nearly always never gets what he goes after," and all the long procession of gay, fat, slim, romping, boisterous, clean, messy, dainty, chubby, wide-eyed or sleepy youngsters in every mood.

And what a country this Rootabaga land! In its appearance it is not so different from Carl Sandburg's own. It is a land of little villages and small homes, of front doors and back doors, of neighbors, of ragmen, milkmen, icemen, cistern-cleaners, of intimate gardens with "yellow roses climbing up and climbing down," of blue distances and "sometimes in January a sky that comes down close if we walk on a country road and turn our faces to the sky." It is essentially the country to which Carl Sandburg was born and in which he is at home. Only occasionally do we find ourselves in real cities with skyscrapers. No, the country itself is quite homely—it is the happenings and the people, so like and yet so unlike that are to laugh and to weep over.

Sometimes their creator uses direct caricature as in the story of "How They Broke

Away to go to the Rootabaga Country" when they got tired of living in "a house where everything is the same as it always was," so they bought "a long, slick, leather slab ticket with a blue spanel across it" and zigzagged on the zigzag railway into "the Village of Liver-and-Onions, known as the biggest city in the big big Rootabaga Country." Once arrived in the Village the caricature practically ceases and the magic begins, and the first young person you meet is Wing Tip the Spick with four uncles, each one "proud of the blue eyes of Wing Tip the Spick." Wing Tip the Spick comes from "the Village of Cream Puffs, a light little village on the upland corn prairie many miles past the sunset in the west . . . It is light the same as a cream puff is light. It sits by itself on a big long prairie where the prairie goes up in a slope. There on the slope the winds play around the village. They sing it wind songs, summer wind songs in summer, winter wind songs in winter." Nice poetry that, isn't it? Then Wing Tip the Spick goes on to tell how they bring back the village when the wind blows it away, a delicious bit of foolery that makes a toy of any elaborate setting we may establish.

This one story shows some of the main values of the Rootabagas. Children are lovely and important; there are many of them; they tell many of the stories; they are surrounded by grown-ups who love them so much that they just *accept* them. It is an attitude to children that is rare and beautiful and to which children respond immediately. There is a kind of loving pedagogy underneath here; no sentimentality but much wisdom.

And wisdom brings us to one of the most delightful tale-telling philosophers that ever graced a printed page—the Potato Face Blind Man who "used to play an accordion on the Main Street corner nearest the Post Office in the Village of Liver-and-Onions." He it was who hung out a sign "I am blind *too*." And it was he who hung a "wooden mug with a hole in the bottom of it to the middle button of his coat." He explained "The hole is as big as the bottom. The nickel goes in and

comes out again. It is for the very poor people who wish to give me a nickel and yet get the nickel back."

It is the Potato Face Blind Man to whom Poker Face the Baboon and Hot Dog the Tiger come as mascots, and manage much money for the old man before they leave. And it is the Potato Face Blind Man who has the lovely dream of "the snow-white toboggan running from the moon down to the Rootabaga Country. And sliding, sliding down from the moon on this toboggan were the White Gold Boys and the Blue Silver Girls." They were so tiny that he could hold many of them in his hand (if they would stay, which they wouldn't.) And when Any Ice Today wants to know how they get back to the moon after they slide down the toboggan, the Potato Face Blind Man answers, "Oh, that is easy, it is just as easy for them to slide up to the moon as to slide down. Sliding up and sliding down is the same for them."

One day the Potato Face hums the line of an old song "Tomorrow will never catch up with yesterday because yesterday started sooner," and then he goes on to tell a story about "Deep Red Roses was a lovely girl with blue skylights like the blue skylights of early April in her eyes. And her lips reminded people of deep red roses waiting in the cool of the summer evening." Her story is such an analysis of the feminine trait of not knowing how to decide what to decide that Blixie Bimber says at the end, "It is a strange story. It has a stab in it. It would hurt me if I couldn't look up at the big white clouds shouldering their shoulders, rolling on the rollers of the big blue sky." "It is a good story to tell when April is here all over again—and I am shining the brass bicker-jiggers on my accordion," said the Potato Face Blind Man.

But there is very little of moralizing in the Rootabaga Country and the next story finds the Potato Face on a moonlight night in summer when he says "On an evening like this, every tree has a moon all of its own for itself—if you climb up in a thousand trees this evening you can pick a thousand moons." And then he goes on to a lovely story of Pink

Peony and a ball-player named Spuds. That story must be read for itself; it shows again the delightful glorification of children that goes on all through these Rootabaga stories.

There is no space to greet again some of the other delightful grown-ups—old Hat Rack the Horse of whom a little girl said, "His eyes look like lightning bugs lighting up the summer night coming out of two little doors." Of course anybody with eyes like that would know some of the best stories, and he does: about Rag Bag Mammy, and about his Six Pigeons, and about Three Wild Babylonian Baboons—there is no end to the whimsy and the ridiculous exaggeration, and the wise understanding of humans, and the delightful communion of young and old in the Rootabaga Country.

And we must notice the language which is full of music and plays with syllables sometimes just for the love of sounds. Children love this playing with words, it is their natural method of speech, the way they learn to talk, and maybe to write poetry, too.

I know of no other children's stories that have quite the *feel* for American speech, for that quick beautiful word making that is becoming characteristic, that is expressing us as a people with a language for ourselves, derived from but not really translatable into any other language, even into English.

Carl Sandburg has created a new world over an old world; it is a children's world and as such can not be expected to live up to the ideas imposed by grown-ups on any of their creations. It takes everything in its sweep, is not concerned with external niceties as much as with essential fineness; it is broad as the land on which it rests; it is peopled with delightful magical neighbors, young and old; it is the scene for fantastic, amusing, absurd, and beautiful happenings that are all gravely acceptable if you only are fortunate enough to smile when you go with Gimme the Ax and hear him demand "a ticket to ride where the railroad tracks run off into the sky and never come back," and the ticket agent wipes sleep from his eyes and says, "So far? So early? So soon?"



## ADULT PATTERNS FOR CHILDREN'S CLOTHES<sup>1</sup>

FREDERICK S. BREED

*School of Education, University of Chicago  
Chicago, Illinois*

THE SPOTLIGHT of educational interest is now sharply focused on the problems of the curriculum. The illumination for the task of analysis and reconstruction which lies ahead is being furnished by a gifted group of educational thinkers who are succeeding admirably in translating a vague social philosophy into a definite social practice. We have caught the social vision of this group and are putting their techniques into the service of curriculum-making as fast as their inventive genius can provide them. A mass attack of the proportions of the present one on a set of problems so baffling and complex as those of the curriculum is bound to lead to much confusion, no little disagreement regarding ways and means, no small amount of error and wasted effort. There are many, nevertheless, who, in spite of the defection in the state of Tennessee, still believe in the biologic law of survival values, and apply it as rigidly to the development of scientific truths as to the development of organic structures. For them there is much reason for optimism in the present situation. After the dust of discord and conflict has cleared away, after the tumult and the shouting dies, the relative workability of rival theories and techniques will surely be less dimly perceived.

Leaders in the field of spelling have adopted the prevailing social outlook on their curriculum problems and are now wrestling with the question of techniques for putting this social philosophy into practice. The subject of spelling was peculiarly fortunate at the inception of the movement for curriculum reform, for it was in possession of a larger body of objective data than any other subject. Its biggest problems at the present

time, therefore, are more concerned with the execution than with the prosecution of vocabulary studies.

An examination of the vocabulary material at hand discloses the fact that spelling investigators, wittingly or otherwise, have been arrayed in two opposing camps, one deriving their verbal material from the written discourse of adults, the other from the written discourse of children. Many of our most prominent commercialized courses have rested and do now rest solely on one or the other of these two major sources. In 1925 the writer, in connection with certain critical studies of our available vocabulary material came to the conclusion that both of these important sources of words should be used in selecting the minimal spelling list, and published a report of the method by which this can be accomplished.<sup>2</sup> Almost immediately certain advocates of the exclusive use of adult discourse as the foundation of the spelling vocabulary registered vigorous dissent.

It is a pleasure to observe that progress is being made toward a common understanding. At least our differences do not seem so pronounced as at the beginning of this controversy. Let us take a moment to make this clear. In the construction of the spelling vocabulary, the writer proposed the inclusion of three types of words:

- (1) Words used both by children and adults with high frequency,
- (2) Words of unusually high frequency used only by adults,
- (3) Words of unusually high frequency used only by children.

The most vigorous critic of this plan now accepts in principle the first two of these proposals, which leaves the third as the only outstanding bone of contention. If some understanding can be reached regarding the disposition of words used by children only,

<sup>1</sup>Paper read before the Elementary-Normal School Section of the National Council of Teachers of English, Chicago, November 25, 1927.

<sup>2</sup>Elementary School Journal, XXVI, 4, 1925, p. 303.

there is little of consequence remaining for discussion.

In advance of entering into the details of this issue, it may be well to state that the acceptance of words used only by children has not led to the inclusion of many words that would not otherwise be included. In a vocabulary total of 3,481 words, only 211 were admitted solely on this principle. If this were the only issue at stake, this paper could perform a valuable service by coming to a summary close right at this point. It is not the 211 little words that draw the ire and fire of our esteemed adversaries, nor even the fear that this principle applied less conservatively might lead to bigger disputed additions to the spelling list. It is rather the fear that the principle, once accepted in spelling, might extend the range of its application to other subjects. This, to them, would be obnoxious indeed.

The argument of the critics, when simplified and reduced to Anglo-Saxon, proceeds as follows:

- (1) There aren't any words used by children only;
- (2) If there seem to be, this is only a myth, due to the use of unreliable vocabulary investigations;
- (3) But even if there were, such childish material should never be inserted in the course of study anyhow;
- (4) And if it should be, it should be taught merely incidentally.

Now with your kind indulgence I shall seriously examine these interesting contentions seriatim. In regard to the first contention, it is important to have in mind the facts regarding the difference between children and adults in their usage of the same words. This difference is strikingly in evidence even in the case of words found in the writing vocabularies of both. If one selects for a spelling vocabulary the 3,009 words which have highest frequency in a composite of eleven investigations of adult correspondence, he will include 2,511 words in the composite of five investigations of children's writing, but he

will find that his selection fails to include the following:

101 adult words that appear in 5 children's lists;

196 adult words that appear in 4 children's lists;

312 adult words that appear in 3 children's lists;

and he will include the following:

401 adult words that appear in only 1 children's list. These figures indicate what is now definitely known, namely, that even where adults and children use the same words, they differ markedly in the frequency of usage of many of these words. This, however, is not the most marked difference manifested. In a comparison of the same two composite vocabularies mentioned above, one of adult correspondence and the other of children's themes, at comparable totals of 7,035 words each, the identical words constituted only 59.7 percent. The difference between adult and childhood usage of the same words reached its extreme point in the case of 16 words found in every one of the five studies of children's writing and in no one of the eleven studies of adult correspondence. These facts provide an answer to the question, do children use words that are rarely or not at all used by adults?

The validity of this finding has been attached by impugning the validity of the investigations used. In a recent article<sup>3</sup> Horn remarks:

The data which he (Breed) used for adult writing needs are the somewhat inadequate data from the writer's (Horn's) compilation of 1922.

Mr. Horn, I believe, is too modest in this statement. A comment of his in another publication<sup>4</sup> does fuller justice to his earlier effort:

The comprehensive investigation (Commonwealth List) upon which this speller is based substantiates in a remarkable way the word list of the previous book (based on this earlier compilation). The present list in the light of all known data as to writing needs is 100 percent efficient in its

<sup>3</sup>Chicago Schools Journal, IX, 8, April, 1927 p. 288.

<sup>4</sup>Lippincott's New Horn-Ashbaugh Speller, p. viii.

vocabulary. The earlier word list was a little more than 95 per cent efficient.

There are three reasons for favoring the second of these statements:

- (1) The same type of results is obtained when the Commonwealth List is used instead of the earlier composite.
- (2) Direct comparison of the Commonwealth List with the earlier composite shows why this substitution causes little change in results.
- (3) The reliability of frequency values is not directly proportional to their magnitude.

When the 7,035 words of highest frequency in the Commonwealth List were used instead of the earlier composite in a comparison with the 7,035 words in the composite of five children's vocabularies, the common element was found to be slightly smaller than in the earlier comparison—58.5 per cent. The words used only by children numbered 2,918, and the words which appeared in all five childhood studies, but not at all in the adult list, numbered 35 instead of 16. This group of 35 includes 13 of the same 16 words stressed above.<sup>5</sup> Eight of the 13 are not found in the whole 10,000 of the Commonwealth List, as follows:

bonfire  
cannon  
dive  
elephant  
insect  
kite  
tiger  
violet

The similarity between the results of the earlier and later comparisons is explained by the similarity of the earlier and later adult vocabularies. Comparison of the 3,009 words of highest frequency in the earlier adult composite with the same number of words of highest frequency in the Commonwealth List shows that 80 per cent of the words are identical, 11.5 per cent of the Commonwealth words are the simplest sorts of derivatives of words in the earlier composite,

and not more than 8.5 per cent are entirely different words.<sup>6</sup>

So much, then, for the criticism that the disparity between childhood and adult usage is an illusion attributable to the unreliability of the adult data employed.

There is one other way to discredit the above factual findings in regard to the disparity referred to: discredit the mass of vocabulary material derived from children's themes. The idea is that Tidyman, Smith, Jones, Bauer, et al., not only build badly, but build on foundations of sand. To these charges, the reply is very easy. It has been definitely shown<sup>7</sup> that the vocabularies of children's writing are in general as reliable as the vocabularies of adult writing. Reliability is indicated by the degree of consistency among the various lists purporting to provide a vocabulary of a given type; and it is determined by detailed comparisons of lists, not by theoretic discussions of their characteristics. The consistency, or agreement, among the lists in the adult field is about 50 per cent. The childhood lists do not fall behind this figure.

One may admit the validity of the criticism that the writing vocabularies of children are not as complete as they should be, a criticism which applies also to the writing vocabularies of adults. Nevertheless, with all their imperfections, these theme vocabularies, it must be admitted, provide *the best index of the writing vocabulary of childhood now available*. When these imperfections are removed, will the present figures on disparity increase or decrease? It may be safely predicted that they will increase, just as they did with the improvement of the adult vocabulary.

The final question for discussion is, What shall be done with these words of exclusive childhood usage? For example, *Santa Claus* is not in the Commonwealth List, but he appears in four of the five childhood studies referred to above. Shall the children be

(Continued on page 54)

<sup>5</sup>From an unpublished study by R. W. Fairchild and Mae T. Kilcullen, University of Chicago, 1927.

<sup>7</sup>Frederick S. Breed, What Words Should Children Be Taught to Spell? II. Vocabularies of Various Types, Elementary School Journal, XXVI, 3, 1925, p. 212.

<sup>6</sup>From an unpublished study by Edgar Dale, University of Chicago, 1927.



# STORIES FROM THE LIFE OF WASHINGTON

## A MARIONETTE PLAY

### CHILDREN OF THE PHELPS SCHOOL

Winona, Minnesota

#### Foreword

In January the seventh grade history classes were informed that it was their turn to give a program in the school assembly room. The entertainment was to be ready by February 24th. The date suggested the subject:—George Washington's Life, as it was connected with the history of our country.

The type of program was not so easily decided. Plays, essays, pageants, lantern talks, cartoon studies, and demonstrations had been given on similar occasions, but the seventh grade children wanted to do *something different*. The bringing of Miss Skewis's Marionettes to Winona suggested a new type of program. That problem was solved. A marionette play it would be.

The next step in planning was more difficult. We wanted to show our respect for George Washington by giving scenes from his life. We found that amateurs might have trouble in managing the marionettes. Certainly we did not want Washington to appear ridiculous at any time. It was finally decided to have the marionettes represent other characters who would tell stories about Washington.

The class was then divided into groups or committees. Each group was assigned a particular piece of work. One group, for example, was to write a story of Washington as a surveyor, as a messenger to the French, as commander of the American Forces during the War of the Revolution, as chairman of the Constitutional Convention, on the day of his inauguration, with the First Cabinet. The eighth grade had been studying the Constitutional Convention, so they were asked to contribute the stories. The Camp Fire Girls were doing some construction work; they were asked to make the bodies and dress the marionettes. Boys were allowed to mold, cast, and

make papier maché heads and wooden controllers for the marionettes. One committee was appointed to make the scenery and stage furnishings. Another committee was chosen to assemble the various parts.

The execution of the project included the completion of the work assigned to each group—selecting, adding, and discarding material, practicing with the marionettes, and last of all, giving the play.

All children had a chance to practice with the puppets. The play and different parts of it were given on several occasions so that many children had an opportunity to manipulate and talk for the marionettes.

As an evidence of the way in which this project work has carried over, we cite the instance of two of our seventh grade pupils, who have recently worked out alone, and carefully typed a play based on the story of Daniel Boone's trip into Kentucky.

Alice B. Grannis,  
Instructor.

#### A MARIONETTE HISTORY PLAY

##### In Three Scenes

*Scene: Interior of a scout cabin.*

*Fireplace at one end of log house. A small seat before it. Two large windows are in back, through which may be seen the hillside covered with trees. Between the windows are bookshelves with books and trophies on them. Beneath windows are bunks. A table and bench are at the other end of the room.*

##### Characters

MR. JOE, a forest ranger, who looks after the cabin.

RED, a boy scout of several years' experience.

SHORTY, a selfish lad who has recently become a member of the scout troop.

## INTRODUCTION

*Curtain is pulled. Red, Shorty and Mr. Joe are bowing to the audience.*

*Red makes the introduction:*

RED: Good morning, ladies and gentlemen. The play which you are to see is a marionette history story which was written by the seventh and eighth grade boys and girls. We wrote it in memory of George Washington, whose birthday we celebrate this week. In the play two boy scouts and a forest ranger tell different things which Washington did for our country. You will see my pal, Shorty, the Ranger, Mr. Joe, and myself—Red.

*Each bows as his name is given.*

Now we are only marionettes which the boys and girls made, and—like the heads of some people—ours are quite empty; in fact, they are only thin shells of papier maché. At times we don't act as people expect us to—which is quite similar to any boy's or girl's conduct. Please excuse us if we disobey; really we don't mean to.

*All three bow.*

*Curtain.*

## SCENE I

*Curtains open. No one is on stage. Scout (Red) is heard whistling outside. That is followed by stamping.*

*Scouts enter cabin.*

RED: Hello, the ranger has been here, for the door was unlocked; but he is not here now. Maybe he has seen that group of strangers near the edge of the woods and has gone out to investigate.

*Sits down on bench at table.*

SHORTY: Woweee, I'm tired. Wish we might have come out earlier in the day. Washington's birthday at that, and we had to go to school the whole of it. Bet if Washington knew that he wouldn't have tried so hard to win the War of the Revolution.

RED: Oh Shorty, stop your crabbin'. You are making a fine scout today. Washington had many harder days than you have even had a chance to think about, but he didn't stew over it, all the time.

SHORTY: I'm getting cold. Why isn't there

a better fire here? I thought that our scout master sent word to Mr. Joe, the ranger, to get ready for us. Do you think he ever makes a real fire?

RED: If you're cold why don't you dance to get warm?

SHORTY: Good idea!

*Red whistles Yankee Doodle. Both dance. Ranger sings in distance. (Captain Jenks of the Army).*

RED: Listen. I believe Mr. Joe is coming now.

*Ranger enters.*

RANGER: Hello boys! Beat me to the cabin, didn't you? Well you had quite a hike. Where did you stop for lunch?

SHORTY: At the junction. I'm glad we didn't wait until we got here. I'd have been starved as well as tired out.

RED: That's enough, Shorty. Mr. Joe, that pal of mine has been in a pout all morning because he had to go to school on Washington's birthday.

RANGER: Ha ha! Why that's all the more reason for our working on that day. Many are the stories that my grandfather used to tell me about Washington.

RED: Oh let's hear some, if you are not too tired, Mr. Joe. I'll open the damper in the chimney so the fire will burn, then we'll be ready.

*Red opens damper—sits on stool by fire-side. Shorty sits on bunk.*

*Fire light, (Footlights and overhead light.)*

*Ranger sits down on bench.*

RANGER: Well, we'll have to go back a little ways—you remember that Washington was a good mathematician. Now he used that knowledge in surveying. The Royal Governor, Dinwiddie, of Virginia, made George a public surveyor. One of his first jobs was to do some surveying at William and Mary's College—the first college in the South.

SHORTY: Oh don't mention school.

*Lies down on bunk.*

RED: Don't mind him, Mr. Joe.

RANGER: Well boys, about that time the Royal Governor decided that if Virginia was

going to hold the land in the Ohio Valley, which she claimed, the French traders needed to be warned to stay out of that region. A messenger was sent. The Indian friends of the French made it so hot for him, that he returned almost as soon as he started. Ha Ha Ha!

RED: I don't blame him.

*Laughing, also.*

RANGER: Governor Dinwiddie then thought of Washington. He called George for a conference at Williamsburg, then the capital of Virginia. Can you picture that town? The House of Burgesses was in session. The members were riding to and fro on fine saddle horses or in coaches drawn by four. Everything was in a buzz.

SHORTY: Oh, Boy! I'd like to have one of those "saddlers."

RANGER: Washington promised to carry the message to the French and started out the very next day.

RED: But he couldn't talk French, could he?

RANGER: Well, he took a French and Indian interpreter. Getting to the French trading posts on the Ohio where the Allegheny and Monongahela Rivers met was hard enough. But getting away was harder. The French did not agree to the English claim to the land. *They* claimed it and gave that reply in a note to Washington. Then they delayed Washington as long as possible while their people won the friendship of the Indians, and built forts. Washington made note of all that he saw. At last he got his party started on the homeward journey. The horses became weak and little food was left for them. Finally Washington decided to make the rest of the journey on foot.

RED: Now I remember. It was about that time that the party tried to cross a stream which was filled with floating cakes of ice. Washington tried to guide their raft with a pole, but the pole got caught and Washington was thrown off into ten feet of deep, cold water. How would you like that Shorty? Burrrrr!

SHORTY: Not for me!

RANGER: That did happen, Red! Next, all the guides deserted the party. Another one was hired. He proved to be an enemy and tried to shoot Washington. Then Washington and his companion knew they must in some way get out of that section without alarming any more people. They sent the guide on ahead of them on the pretense that he must get a place ready for them to spend the night. After the Indian was out of sight, the two Englishmen turned about and rushed in the other direction.

SHORTY: (*Sits up.*) But how did they know where they were going?

RANGER: Oh they had a compass with them. As soon as they got into the mountains they found some English people who helped them to get back to the Governor, to whom Washington delivered the unsatisfactory reply from the French.

SHORTY: Well, what did the English do then?

RED: Why later Washington helped to drive the French and Indians out of the Ohio Valley. The English named the old French Fort, *Fort Pitt*. Today the City of Pittsburg is near that old site.

SHORTY: Say, don't either of you know a battle story with shooting and everything?

RED: Sure. You know that in 1775, Washington was made Commander of the American Army. Those men had to be trained to fight. The winter was hard.

RANGER: Getting injured in battle is bad enough, but with their scanty clothing, little to eat, and not enough ammunition (you know the Government was not strong enough to raise money to buy supplies) it was hard to get men to fight.

RED: They say that in the winter of '77 you could track Washington's army by the bloody footprints in the snow.

SHORTY: Now I'll tell you a *real* story:

Christmas night of '76, Washington said to his men, "Men, we will have to cross the Delaware tonight and surprise the Hessians while they are celebrating. Do not make the least noise. This is our chance. Keep up your courage." The river was filled with



floating cakes of ice. It was so cold that two men froze to death, but most of the army got across and attacked the enemy at Trenton. The Hessians were surprised and the Americans won a glorious victory.

RANGER: Well told, Shorty!

RED: It is no wonder that they call him first in war.

RANGER: But better still, he is called first in peace. Do you remember how he was chosen unanimously as chairman of the constitutional convention? And that he was largely responsible for holding the convention together until a new constitution was made which would form a stronger union?

RED: Indeed I do. We dramatized the convention at school and I learned the words that Washington spoke in opening and in closing the session, which lasted for over four months.

SHORTY: Bet you don't remember the speeches.

RED: I'll prove that I do. (*Red stands and bows to the two.*) He began in this way: "Gentlemen, the purpose for which this meeting is called is well known to all of you. We have a great responsibility placed upon us for it has been left to us to provide for a more perfect union between the states. We are all aware of the weakness of the Articles of Confederation; we have no president to execute the laws; we have no supreme court to judge the laws; there is no senate to help make the laws. We can make war, peace, and enter into treaties with foreign powers, coin money and borrow money, but we cannot enforce our laws. You see the states are supreme. Congress cannot collect a dollar by taxation. It has power to request the states, but they do as they choose about raising the money. Congress cannot regulate commerce. It has no power to prevent the states from issuing paper money, control interstate commerce, and make treaties. Gentlemen, these are all grave defects. I should like to hear suggestions from the different members as to the best policy for us to pursue."

After four months of hard work Washington closed the convention in this way:

"Gentlemen we have finished the task set before us. As we go to our respective homes, let our hearts be light, for although in many cases we have undoubtedly done many things we should not have done, and left undone many things we should have done, yet we all have the consolation of knowing we did the best we could, and in our hearts we have thought only of the welfare of all. May God bless you."

*Shorty and Ranger clap hands.*

RANGER: If you always remember that, you'll have no trouble in remembering the departments of government which the constitution established.

Boys, I'm worried about those strangers who stopped at the edge of the woods to prepare something hot to eat. I'll just run down before we go to bed, to see if they put out their fire. If you want to know about the inauguration of Washington, just read from this book.

*A book is open on the table.*

SHORTY: You read it, Red, I'm too comfortable to get up.

*Curtain.*

## SCENE II

*Curtain opens.*

*Red seated at table; Shorty on the bunk. In the rear of the room two tan colored cheesecloth curtains have been dropped over the background.*

RED reads: "On April 30th, 1789, the inauguration of George Washington took place in New York City. At nine o'clock in the morning church bells were rung throughout the city to call the people to services. The people prayed for the new government which was about to be inaugurated. Congress met in the city hall at eleven o'clock for the formal inauguration.

"After the members of congress were assembled, John Adams, then the vice-president, called the meeting to order. He was the first vice-president of the United States and didn't know just what to do. He asked the congressmen how they desired to receive Washington; should they be standing or sitting when he arrived? What should they call him? His

Excellency, King, or Royal Highness? The members got into such a discussion that they most forgot Washington. The Committee on Credentials became so excited that they forgot they were to escort the President. The situation became ludicrous. When the Committee realized it was time for Washington to appear they snatched their hats and departed. The other members waited an hour for their return."

SHORTY interrupts: I am glad that others forget what they are supposed to do.

RED reads on: "Finally shouting was heard. Then they knew that Washington was approaching. Soon he entered the hall. He wore a brown suit and white stockings. Slowly he walked down the long isle which separated the senators from the members of the lower house."

*Cheesecloth curtains in rear are opened and a picture of the inauguration is shown.*

"Washington, Adams and Livingston stepped out on the balcony which looked out upon the street. There Livingston administered the oath of office. He then turned to the group and shouted, 'Long live George Washington, President of the United States!' The words were re-echoed by the crowd."

SHORTY: I'll bet there were many men who were willing to tell Washington how to act as an executive.

*Curtains are opened. Picture of the first cabinet is seen.*

RED: Well he chose Thomas Jefferson as Secretary of State, Hamilton as Secretary of the Treasury, Knox as Secretary of War, and Randolph as Attorney General. I can just see those men, can't you? Jefferson and Hamilton didn't agree on many things.

RANGER: Returns. Is much excited. Say, boys, the strangers let the brush catch fire and they have gone away. I can't go to sleep till it is out. Want to help?

RED: Sure.

SHORTY: Oh shoot! I'm too tired. Besides, why not let the fellows who started it put it out? I'm going to bed.

*The pictures are removed and then the*

*cheese cloth curtains drawn back so that the windows are again seen.*

*(Red and the Ranger leave.)*

SHORTY: Gee, somebody is always having to be looked after. All that extra walking! Not for me! The fire will go out without help. Here is where I turn in.

*Leaves room for the sleeping quarters. Returns; goes to the window; paces back and forth while he talks. Red light is thrown on the landscape.*

They are not back yet. I smell burning wood. The woods are on fire. The flames are coming this way. What if they reach this cabin! Oh, I don't know what to do! I don't know where to find them either! The fire is nearer; Now I don't dare leave the cabin. Oh what shall I do! I wish that I had gone with them. The fire is most here. Somewhere I read that in time of fire one should crawl on the floor. I'll do that!

*Curtain.*

### SCENE III

*Shorty enters the room.*

SHORTY: Morning at last! Red and Mr. Joe got back only a short time ago and now they are fast asleep. Oh, What a night! What a selfish, self-centered cad I have been! After this I'll think of others, and will try to do my duty. But how can I show them that I intend to? I know, Old Glory, it is time that you were floating in the breeze. You shall be my symbol.

*Shorty goes outside, raises the flag. It can be seen through the window. He gives the scouts' oath.*

On my honor, I'll do my best to do my duty to God, and to my country and obey the scout laws—to help other people at all times, to keep myself physically strong, mentally awake, and morally straight.

*Curtain.*

### The Aftermath

Children were allowed to use the marionettes if suitable conversation was invented. This is one "play" offered by two girls.

### INTRODUCTION

Daniel Boone was born in a log cabin in Schuylkill Valley in the year 1734. When

he was about 10 years old he with his mother and father moved to North Carolina. There his sister-in-law taught him to read and write. Daniel Boone taught himself the arts of outdoors. From that time on he spent most of his time outdoors and loved it very much. That is why he took this trip to Kentucky.

### SCENE I

BOONE: My! This country repays us for our hard trip. We started up the Yadkin River and through the Cumberland Gap. Now we are in the *wonderful* land of *Kentucky*.

HARROD: The game is just marvelous.

BOONE: I should say so.

HARROD: Here the wild ducks cover the sun. Oh! Boone there is a flock now. Well Boone, we must start or we will be sleeping on the ground.

BOONE: I agree with you.

### SCENE II

BOONE: I grieve so because I think Harrod was killed by the Indians. Oh! Oh! Who is that coming down the hill? Wow! That is probably an Indian. He is waving to me.

HARROD: Hello Boone. That was a narrow escape I had getting away from the Indians.

BOONE: Tell me about it.

HARROD: Well as you know the Indians sprang upon us as we were walking in the woods and you escaped by hiding behind some trees. Then I was taken to their camp and that very night they had a war dance. Right after that they had planned to torture me. But a young warrior cut my ropes which I was bound with and set me free. The Indians have by this time found out that I have escaped and they are on my trail. Oh! I think I see one of them now. Let's hurry.

BOONE: Follow me and I will lead you safely to the cabin.

### SCENE III

BOONE: We are getting very short of provisions and will have to be journeying home for more. I am so anxious about those skins we have in our cabin. They are very valuable.

HARROD: Come on. We will pack up our goods and start home. It is going to be a hard and dangerous trip though. Come on because we will want some souvenirs to take home with us so we will have to hunt awhile before the sun sets.

BOONE: Oh it won't be hard to find game though.

*Betty Bechter and Betty Little*

We may see how all things are,  
Seas and cities, near and far,  
And the flying fairies' looks,  
In the picture story books.

How am I to sing your praise,  
Happy chimney-corner days,  
Sitting safe in nursery nooks,  
Reading picture story-books?

*Robert Louis Stevenson*



## LITERATURE THROUGH DRAMATIC AND GRAPHIC ART

ELLA VICTORIA DOBBS

*University of Missouri, Columbia, Missouri*

ONE AVOWED purpose in the teaching of English, particularly in the field of literature, is the formation of the habit of reading for pleasure, together with a taste for good literature. There are indications that we have not been wholly successful in this aim. To mention only one or two such evidences, there are the pupils who are eager to sell their books as soon as a course is safely finished, having no apparent desire ever to look into them again and no apparent pride in ownership. Again, there are those who respond to a suggestion to read some immortal classic with a shrug of disgust and say—"Aw, we read that in the high school," as if that fact alone were sufficient reason for forever barring the volume from further consideration.

These and similar conditions cannot be attributed wholly to poor selections for study nor to the thirst for something new. Our methods of presentation must share the responsibility.

In the matter of habit formation, our methods have sometimes indicated that we thought mere repetition sufficient. But one might take a dose of bitter medicine many times and find the last dose as hard to swallow as the first, or one might burn one's fingers many times without danger of "getting the habit." Mere repetition will accomplish little if unaided by pleasure in the act and some desire to succeed.

Pleasure and desire are in their turn, the outgrowth of happy experience and perhaps it is here that we reach the secret of our failures. Because the child had no background of experience through which to appreciate, he could feel no pleasure in what he read and had no desire to repeat or prolong the process.

Real experiences have the greatest power of impression as a rule, but it is scarcely possible to have any comprehensive reading

course so selected and arranged that each pupil will bring to it actual experiences which have relation to it. But dramatic experiences have a power only a little less impressive than real life, indeed, in some instances they intensify the experiences of real life, and dramatic illustrations may always be employed in one way or another. In the lower grades "playing a story" is almost as common as reading or telling stories, and it is in these make-believe experiences, repeated many times, that the children make the story really theirs in its emotional reaction.

At least three types of illustration emphasize the dramatic element. The first is the actual dramatic play which is greatly stimulated by the use of costumes and stage settings, most of which may be prepared by the pupils themselves thereby adding to their enjoyment in the play. This plan has a still further advantage in its opportunity for cooperation with art and handwork departments in a most helpful way and thereby giving to all phases of the work a sense of reality and worthwhileness which can scarcely fail to enlist the most vigorous participation on the part of the pupils and leave lasting impressions.

It is told that in a certain city where a children's theatre was maintained, a little girl from the slums played the part of the queen and her role became so real to her that ever afterward she felt the responsibility for behaving nobly as becomes a queen.

A second type of dramatic expression is possible through the use of puppets and a miniature stage. This type may be the chief illustration or a preliminary to the real drama.

It is not difficult to convert a goods box into the stage and fit it up with curtains and lights. The electric bulb may be concealed in a tin can which is provided with colored glass or film. Through this means effects of stage lighting may be studied and the effect

of different colored lights upon different colored costumes. In one school where this practice was carried on a whole scheme of costuming for a real play was changed when it was discovered that the colors would not be effective under the stage lights first planned.

The puppets may be of the marionette type and made to perform by means of strings or they may be stiff figures drawn back and forth across the stage through grooves in the floor or by means of pulleys. Though not equal in its emotional reaction to the personal representation, the pupil who represents a character by means of a puppet does need to "feel as he felt" to a considerable extent in order to make up an appropriate puppet in the first place and in the second place to make it perform its part satisfactorily.

All of these processes, in addition to contributing something valuable to the appreciation of what is read, contribute also to the pupils' progress in the field of narration. Since he has carried through a process from start to finish he is better prepared to set down clear statements in proper order. The concrete evidence before him helps to clarify his mental picture. While we are undoubtedly agreed that clear thinking is the only safe basis for clear expression, we should also be agreed that thinking becomes clearer through endeavor to express, and in many if not all instances, the thinking process is stimulated in the presence of concrete examples. The writer treasures, as one of the choice pictures in her memory album, an occasion when a simple apparatus illustrating the motions of the earth had been devised by the children under the teacher's guidance. When the thing was finished and made to work and the little ball representing the earth really went round the sun and the relationship between the inclination of the earth's axis and the changing seasons had been demonstrated, one child exclaimed, with a never-to-be-forgotten expression of joy—"Oh, now I see how it is." A large part of her appreciation was undoubtedly due to the fact that they had made the apparatus themselves and understood all its workings. Elaborate commercial appara-

tus, presented in complete form often bewilders by its complexity and hinders rather than stimulates clear thinking.

A third type of illustration combines the dramatic factors with art expression in the form of a frieze. This type serves well either as an illustration subordinate to the general plan of the outline for English or as a major project in the art class which draws upon the English department for backgrounds and co-operative assistance.

In the primary grades these friezes are frequently attached to rollers (cardboard cylinders on which paper towels are wound serve well), set up in a frame or box, and converted into moving pictures. In the upper grades the pictures can be much larger and result in a sort of pictorial pageant.

The process offers many advantageous opportunities from the standpoint of the lesson in English. To plan out the pictures, the story or incident must be broken up into scenes. The main point of each scene must be emphasized in the organization of that picture.

If different groups work on different scenes, much cooperation is necessary to preserve the unity of the whole when assembled. Frequent reference to the text must be made to make sure of accurate representation. Reference must be made to other books and pictures which give authentic help in portraying costumes, houses and other factors especially when the scene is laid in other times or other countries.

Because a definite thing is to be done, definite choices must be made and a greater clarity of thought results than when the whole subject is a mere matter of conversation and no definite decisions or expressions are necessary.

If we are to succeed in creating a love for good reading the first essential is a method of presentation which calls out a happy reaction, for love will not grow from discomfort. A second essential is a means of expression which will permit and encourage the pupil to put himself into his work freely and help him to live over in the most intensive way pos-

sible the scenes of which he reads. Once he becomes thus intimately acquainted with good books he will in the majority of cases, love them as his friends.

As a factor in the greater use of art as a helpful handmaid in the teaching of literature it is perhaps not out of order to emphasize the desirability of some knowledge of art—not mere historic or cataloging acquaintance with pictures but a practical working knowledge of some of the simpler processes of picture making—in the preparation of a teacher of English. This knowledge is more easily acquired and requires less native talent than is commonly supposed, once we overcome the fallacy that a few people are born artistic and that the rest are hopelessly beyond the bars.

Art has been defined thus: "Art is not something to be done but is the best way of doing whatever needs to be done." In this sense art applies to all we do and is an

essential in the life of everyone—a factor in both teaching and learning.

"The Atlantic Monthly" for August, in an article entitled "Beauty the New Business Tool," quotes Mr. Ford as having said he would not give five cents for all the art the world had produced. And the "New Republic" in commenting on this statement remarked that one needed but a glance at the old Ford car to believe the quotation correct. The article goes on to say that Mr. Ford's car lead the market until a better looking car was put out at an equally low price.

The rest of the drama has only recently been enacted on the world's stage. Mr. Ford has produced a new car which, rumor hath it, will again lead the market—and this time he employed expert designers to make an attractive car, good in its lines and proportions. Truly, beauty has power. In selling lessons as well as in selling automobiles, beauty counts.

### ADULT PATTERNS FOR CHILDREN'S CLOTHES

(Continued from page 45)

taught to spell the name of this festive old gentleman in regular fashion, or shall his name be consigned to the limbo of incidentalism and neglect? I would be willing to leave this issue to a vote of the public-school children of the country or to a vote of the elementary-school teachers, but such a referendum might not be regarded as scientifically sound. I am therefore content to state the issue and leave it to the educational science of the future. So far as our present knowledge goes, one may incorporate *Santa Claus* in the regular course of study or omit him, without danger of conviction of an educational crime. The decision must perforce be based largely on theoretic considerations. It is not yet known for a certainty whether inclusion or exclusion will produce the better

educational result, hence both practices will be followed until science takes the problem out of the field of speculation. The sociological extremists will exclude him. The curriculum designers of this school respect the interests of children only where they obviously coincide with the interests of adults. They cut off the polliwog's tail because no frog needs one. They ban mother's milk from the diet of babies and substitute meat and potatoes. To them, temporary values in curriculum-making are like temporary teeth—they should be abolished, because permanent teeth are the exclusive fashion of adult life. To the writer it is a question of judicious enrichment versus pernicious impoverishment. Take your choice.



## TRANSFER OF TRAINING IN SPELLING'

CLIFFORD ARCHER

*Director of Training School, State Teachers  
College, Moorehead, Minnesota*

WHEN the speaker visited a schoolroom a few days ago, the teacher was conducting a fifth grade spelling class. She was trying out the method of testing all words before teaching, for the first time. She was surprised to find out that many children could spell words which they had never been taught and so far as she knew, the children had had no contacts with them otherwise. So she said, "How do they do it? Can it be possible that the children have inherited some traits which enable them to spell without learning?"

The teacher might well have asked other questions such as: Is it possible that the children learn to spell words simply by seeing them in reading? Could the children transfer their contacts with words in other subjects and in life outside so as to enable them to spell words not studied? Could it be possible that Rice and Cornman were right in saying that spelling may be learned incidentally? Or do you suppose that the children can spell some words because of their similarity to words previously studied? Can it be that the learning of one word has an effect upon words which have one or more syllables in common? If such transfer does take place, how large is such a unit? Will transfer between words occur where there are two syllables in common, but not where there is only one? How would the position of the syllables in a word affect transfer? Will transfer occur between words which sound alike but are spelled differently? Will a child notice principles of construction in words and transfer such principles to other words? If transfer occurs how is it affected by word difficulty? If transfer occurs there must be individual differences, for some children seem to know how to spell words not studied better than do others. Will the more intelligent child be able to transfer better than the slow

one? Does a knowledge of phonics appear as a help or a hinderance? How is transfer affected by maturity, sex, nationality, and ability to memorize spelling words? If transfer occurs, are the effects permanent or temporary? If efficiency in spelling is increased by transfer is it not possible that under certain other conditions the efficiency might also be decreased by the same method? If transfer occurs without any control on our part might we not aid transfer by making a special effort to do so?

All these problems and many others present themselves when we consider individual cases of the child's ability to handle words which he has not studied. If time is to be saved in learning, and difficulties in the form of inhibitions, avoided, we must have a knowledge of the character and extent of transfer. An intelligent organization of the spelling course of study will demand evidence to show whether the words being taught today make it unnecessary to teach certain other words tomorrow. We must know whether the words being taught today will destroy the learning built up the day before. The ostrich may think he is hiding from his enemy merely by sticking his head in the sand, and man may think he is solving the problems of spelling merely by dealing with individual words in isolation. The individual acts as a unit. Each experience changes the existing body of knowledge especially with reference to those functions which are similar.

In an attempt to throw some light on this whole problem of what effect the study of one word has upon another in all types of conditions and complexities, the speaker planned and conducted a series of six experiments.

An attempt will be made to state briefly the general plan of the experimental work, a few results, and certain general conclusions which may be drawn from the same.

'Paper read before the Elementary-Normal School Section of the National Council of Teachers of English, Chicago, November 25, 1927.

The purpose of the series of experiments may be summarized as:

1. To determine the effect of the study of a word upon selected derived forms and vice versa.

2. To determine the effect of the study of words upon others which are not derived forms but similarly constructed.

3. To determine the effect of the study of words upon others where principles of construction are directly opposed.

4. In case of transfer, to determine the effect of the factors of intelligence, sex, nationality, maturity, spelling ability, and word difficulty upon the same.

A series of words was selected on the following basis:

1. Social utility.
2. Difficulty.
3. Ability of the child to see the meaning.
4. Types of words from which the same derived forms could be built.
5. To base forms of words were added the most commonly used prefixes and suffixes.
6. Certain other words were added where the principle of construction was directly opposed.

In experiment one, a fifth grade list of words like those shown in the accompanying table was used.

Table I: Record of words<sup>†</sup> used in experiment one, grade five

Class A	Class B	Class C	Class D
*reflect	reflects	reflected	reflecting
guard	*guards	guarded	guarding
acquaint	acquaints	*acquainted	acquainting
amend	amends	amended	*amending
*exhibit	exhibits	exhibited	exhibiting
proceed	*proceeds	proceeded	proceeding
exist	existed	*existed	existing
install	installs	installed	*installing
*consider	considers	considered	considering
correspond	corresponds	correspond- ed	correspond- ing
recollect	recollects	*recollected	recollecting
confirm	confirms	confirmed	*confirming
*assign	assigns	assigned	assigning
prompt	*prompts	prompted	prompting
register	registers	*registered	registering

<sup>†</sup>Similar forms on which children were only tested:  
collected      responding      consigned      remend

\*The words starred make up the study list for Class I.

The seventh grade list was made up of the same type of words but slightly more difficult. There were fifteen word-groups of four words in each group. A word-group in this experiment consists of a base form and certain derived forms made by adding "s," "ed," and "ing." To these fifteen word-groups were added other derived forms made up by dropping or adding a prefix. Thus a total list of sixty-four words was used in the fifth grade.

The general procedure was as follows:

1. The plan involved preliminary, final, and delayed recall tests of all sixty-four words with study on fifteen words only, to check transfer to other forms.
2. Each experiment required one school week and one day extra for completion.
3. End tests of the sixty-four words were given on Monday, Friday, and on Friday three weeks later as preliminary tests, final tests, and delayed recall tests, respectively.
4. A total of forty minutes of study of fifteen words out of the sixty-four was provided between Monday and Friday of the first week, using the method of "testing all words before teaching."
5. In all tests sentences were used to indicate meaning.
6. Experimental groups consisting of approximately 500 children in each of the fifth and seventh grades were used.
7. The experimental group in each grade was divided into five classes. Each class of approximately 100 children studied the same end tests.
8. The 1000 children were taught by the forty-eight teachers in thirty school systems in Iowa and Minnesota.
9. Control groups consisting of thirty children per grade were given the end-tests only, with no study on any form.
10. In all end-tests the child was prevented from checking back on previous spellings of other forms of the same word by using separate slips of paper.

The papers were scored by marking separately errors in the base of each word, errors in the suffix, and errors in the junction point between suffix and base. In the case of changed prefixes, errors were recorded separately for the prefix, the junction between the prefix and the base of each word, as well as in the base form itself.

Records of the total number of errors in final and delayed recall tests were each subtracted from the preliminary tests and the difference recorded as improvement for each pupil. Average improvements on each separate form were computed.

In connection with the results the following questions will be answered briefly:

1. Does transfer improve the ability to spell words not studied?
2. Does negative transfer operate to decrease efficiency or build up inhibitions against learning words?
3. What is the unit of transfer?
4. What are some conditions associated with transfer?
5. What conclusions may be drawn?

Tables two and three are distributions showing the improvement in Class A (fifth and seventh grades respectively) which studied base forms. Averages and probable errors are shown. The average improvement based on immediate recall of all such distributions are summarized in tables four and five.

Table II:—Experiment I. Fifth Grade—Distributions showing the improvement of Class A, (base form studied.) Based on immediate recall.

No. of words	base form	"s" form	"ed" form	"ing" form
15	2	2	2	2
14	2	1	3	2
13	2	4	3	4
12	5	4	3	2
11	13	14	13	13
10	11	10	10	11
9	15	15	17	14
8	13	13	9	14
7	9	10	11	9
6	8	8	9	9
5	5	4	5	4
4	7	7	7	5
3	4	4	3	6
2	4	4	3	4
1	1	1	3	2
<hr/>				
Totals	101	101	101	101
A. M.	8.128	8.158	8.089	8.019
P. E.	.207	.206	.214	.214
S. D.	3.092	3.082	3.203	2.193



Table III:—Experiment I. Seventh Grade—Distributions showing the improvement of Class A (base form studied.) Based on immediate recall.

No. of words	base form	"s" form	"ed" form	"ing" Form
15	1	1	1	2
14	1	1	1	2
13	2	2	2	2
12	5	5	5	4
11	10	10	10	10
10	8	8	8	8
9	7	7	8	7
8	12	12	10	10
7	13	12	14	15
6	11	11	11	11
5	13	14	13	13
4	9	9	9	9
3	8	8	8	8
2	6	6	6	7
1	—	—	—	—
Totals	106	106	106	106
A. M.	6.150	6.132	6.150	6.028
P. E.	.201	.201	.201	.199
S. D. A. M.	3.073	3.080	3.077	3.057

Table IV:—Experiment I. Fifth Grade—Mean improvement by study and transfer in immediate recall tests. The form which was studied is underlined. The last is a mixed form.

Experimental		base form		"s" form		"ed" form		"ing" Form	
group		A. M.	P. E.	A. M.	P. E.	A. M.	P. E.	A. M.	P. E.
Class									
A		8.128	.207	8.158	.206	8.089	.214	8.019	.214
B		8.555	.216	8.428	.217	8.409	.216	9.238	.223
C		7.878	.219	7.859	.204	8.868	.220	7.815	.219
D		8.661	.204	8.641	.204	8.680	.235	8.777	.206
I		4.736	.181	4.162	.176	4.662	.172	6.632	.224
Control Group		.766	.192	.766	.192	.766	.192	.766	.192

Mean improvement for class I was 5.486. P. E. .228

A. M.

Table V:—Experiment I. Seventh Grade—Mean improvement by study and transfer in immediate recalls. The study forms are underlined. The last is a mixed form.

Experimental		base form		"s" form		"ed" form		"ing" Form	
group		A. M.	P. E.	A. M.	P. E.	A. M.	P. E.	A. M.	P. E.
Class									
A		6.150	.201	6.132	.201	6.150	.201	6.028	.199
B		5.878	.239	5.821	.235	5.812	.238	5.793	.236
C		5.712	.212	5.452	.198	5.693	.213	5.693	.216
D		5.460	.220	5.400	.224	5.430	.231	5.560	.227
I		4.750	.181	4.103	.179	3.883	.178	4.250	.157
Control Group		1.111	.195	1.111	.196	1.111	.195	1.111	.195

Improvement in study of mixed forms, Class I, A. M. 5.956, P. E. .241

A. M.

Table VI:—Experiment I. Seventh Grade—Mean improvement by study and transfer in delayed recalls. The study forms are underlined for each class. The last is a mixed form.

Class	<u>base form</u>		<u>"s" form</u>		<u>"ed" form</u>		<u>"ing" Form</u>	
	A. M.	P. E.	A. M.	P. E.	A. M.	P. E.	A. M.	P. E.
A	5.557	.183	5.548	.182	5.529	.181	5.453	.182
B	5.142	.210	5.180	.207	5.151	.210	5.018	.214
C	4.606	.173	4.625	.178	4.616	.177	4.539	.175
D	4.620	.206	4.600	.206	4.530	.202	4.450	.214
I	4.764	.177	4.221	.169	4.030	.169	4.339	.162

Class I study forms A. M. 5.486, P. E. .228

A. M.

These tables indicate that transfer occurred almost perfectly from the base form to the other derived forms of the word group. It will be noticed that the average improvement for the study forms and the transfer forms are about equal, there being no significant difference between them. The significant difference in improvement of all experimental groups over the control groups indicate that improvement must have been due to transfer from the study function. The average improvement based on delayed recall is shown for one grade in table six which is typical of the data in the other grade.

In experiment two, types of words were used where the final silent "e" drops when "ing" is added. As far as errors in the base of the word was concerned the same kind of positive transfer occurred as in the data previously shown. Here however an additional derived form "tion" was added. In the case of words where the sound of the word was changed by the addition of a suffix, as in "decide" and "decision," little transfer occurred between the changed form and the others of the group.

In experiment three, words were selected which double the final consonant when adding the suffixes "ed" and "ing." Certain other words were thrown in as checks. As far as errors in the base of the word are concerned the same kind of positive transfer occurred as in the other two experiments.

To the question, "Did the study of one word decrease the efficiency of spelling other words?" we must answer in the affirmative in certain cases. When children studied the

base form (Class A) they improved in the tendency to drop the "e" on the form studied; but having learned the words with the "e" attached, the tendency was greater to retain it when adding the "ing" than before study. This is shown by the fact that there was a negative improvement in the total number of errors on the "ing" form, "e" errors only considered.

When the children studied the "ing" forms with no "e" attached, the tendency was to leave off the "e" on the base form and on the "s" form as shown by the fact that there were more errors in the use of final silent "e" in those two transfer forms than before study.

The writer also has evidence to show that when the child studies words like "indicating" in which the final silent "e" is dropped more errors are made in the use of final "e" in words like "canoeing" than before study.

When a child studies words like "prefer," it interferes with his ability to spell "preferring" as more children make errors in doubling the final consonants after study on a base form than before study. If a child studies words like "prefers" he is likely to have difficulty with doubling the final consonant in other forms as shown by the fact that there was negative improvement in the "ed" and "ing" forms when only errors in doubling the final consonant were considered. When the child studies words like "excelled" he is likely to spell "excel" with two "l's" as shown by the fact that a negative improvement resulted from the check

of errors in doubling the final consonant only.

If a child studies words like "compelling," the tendency to double the final consonant is generalized and so the child is likely to spell "compel" with two "l's."

The speaker also has evidence to show that if we teach the child a series of words in which the final consonant is doubled when the suffixes "ed" or "ing" are added, the child

will transfer that generalized procedure over to words like "benefited" and "counseled."

The preceding evidence leads us to see that transfer does take place from one word to another sometimes to increase the ability to spell the transfer form and sometimes to interfere with the correct spelling of the unstudied form. Another question of vital importance would be, "How fine are the units of transfer?" The series of experiments yield some evidence on this point.

Table VII: Unit of Transfer—Fifth Grade (Class A)

	Study forms			Transfer forms	
	No. misspelling	Improvement		No. Misspell.	Improved
<i>assign</i>	56	41	<i>consigned</i>	37	24
<i>amend</i>	17	16	<i>remend</i>	14	13
<i>reduce</i>	36	33	<i>induce</i>	30	24
<i>create</i>	19	19	<i>recreate</i>	20	17
<i>prefer</i>	31	30	<i>referring</i>	26	26
<i>admit</i>	34	32	<i>submit</i>	18	17

(Errors in base only considered)

Table VII shows the improvement in study forms together with the improvement in transfer forms. This table means that 56 children misspelled the word "assign" in a preliminary test, of which number 41 spelled it correctly after study. Of these 56 children, 37 misspelled "consigned" in a preliminary test. Without any study on the word "consigned" but after studying the word "assign," 24 of the 37 spelled the word correctly. It is evident from these data that the unit of transfer may be as small as a single syllable.

Among the factors which might be checked as associated with transfer are sex, grade, word difficulty, nationality, intelligence. As shown by the following data there was no significant difference between the transfer ability of boys and girls.

*Comparison of sexes in amount of transfer—*

	7th Grade			
	Base form		"Ing" form	
	Boys	Girls	Boys	Girls
A. M.	9.199	9.450	8.898	9.111
P. E.	.292	.260	.254	.248
A. M.				
Difference	.257		.213	

P. E. of		
Difference	.390	.353
Index of		
Significance	.643	.603

The data below show that for most of the transfer forms, there was little difference in the transfer ability of the fifth and seventh grades though it appeared that the seventh grade was more likely to master a larger number of words in study than the fifth grade.

*Comparison of 5th and 7th grades on improvement by transfer.*

Children misspelled same in the beginning.

	Base Form		"ing" form	
	7th	5th	7th	5th
A. M.	9.325	9.665	8.993	9.758
P. E.	.185	.133	.195	.132
A. M.				
Difference	.340		.765	
P. E.				
Difference	.225		.234	
Index of				
Significance	1.511		3.269	

The difficulty of the word does not appear to be a factor in transfer though it is a factor



in learning. A word once mastered will transfer regardless of difficulty, other things being equal. Intelligence as here tested did not appear to be a factor as shown by the low correlations which were as follows:

*Relation of intelligence to transfer. Word difficulty held constant*

Transfer	Grade	r.	P. E. r.
base	7	.057	.044
"ing"	7	.071	.069
base	5	.112	.103
"ing"	5	.105	.106

The writer selected all cases which misspelled ten to fifteen study words as it seemed evident that the number of words misspelled in the beginning would affect the opportunity for improvement in study and consequent possibility for transfer. Still the correlations are low. One should be careful to point out however, that the assorted cases may be those possessing bad habits or other factors which tend to break down the correlation. Under other circumstances, with other material, and where there are better opportunities to check varying degrees of transfer for all intelligence levels, intelligence may prove to be a very important factor in transfer.

The Scandinavians showed superior transfer ability to either the British or Germans by as high as four or five times the probable errors of the differences of the averages of the nationality groups.

As a result of these data one may draw the following conclusions:

1. Positive transfer occurred in equal amounts between the base, "s," "ed," and "ing" forms.

2. Positive transfer was not as great between "tion" and other forms, especially where the sound of the derived form changed.

3. Negative transfer occurred from base to "ing" form in the case of final silent "e," also the opposite transfer occurred.

4. Negative transfer occurred from base and "s" forms to "ed" and "ing" forms in the doubling of final consonant. (Also, from words like "reducing" to words like "canoeing.")

5. Transfer occurred to words with prefixes added and also to words with prefixes removed.

6. A unit of transfer may be as small as one syllable.

7. Transfer occurred with both difficult and easy words.

8. There is no difference in the transfer ability of boys and girls.

9. There is no difference between the 5th and 7th grades in transfer ability.

10. Intelligence as here tested is not a factor in transfer of this kind.

11. The Scandinavians show superior transfer ability to the British and in most cases to the Germans.

12. Transfer occurred in proportion to similarity of material.

13. Children generalized in the use of final silent "e" and doubling of the final consonant.

14. This generalization transferred to increase efficiency in some cases and decrease it in others.

15. As it is evident that children will do their own generalizing anyway, it seems wise to try to guide it correctly.

## EDITORIAL

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### *Neglecting the Results of Objective Tests*

**T**HE TEACHER who attempts to use objective tests soon becomes conscious of a disturbing element in their application which he had not foreseen. There is something almost brutally disturbing to peace of mind in the bluntness and directness with which the objective tests reveal weaknesses. Nearly everyone, young and old alike, has a way of avoiding the disagreeable experience of scrutinizing his fitness to do his work effectively. It is rather human to delude oneself into feeling that if he would, he could become readily enough a more skillful craftsman. It is easy to live in a state of self-flattery, managing, somehow, to do passably the task at hand. Few persons, even the most austere, like to look at their faults in the white light of dispassionate revelation.

The objective test is a method of self-investigation that usually proves disturbing to most of us. Many individuals come from such an examination with a feeling of injured pride and outraged dignity. The problem of the teacher is to utilize educationally the emotions, and the mental discomfort thus produced. Here it is, however, that even the courage of a venturesome teacher is likely to fail, for it is not easy to turn such discontent into constructive channels. Yet, in some respects, such a situation is an ideal opportunity for a firm standing teacher, for education is made of just such vigorous on-moving forces.

There is all too little vigorous, hard action aroused in the schoolroom today. Education has been left supine through the loss of formal discipline for the mere reason that courage seems to fail the teacher in keeping the student at the spartan task of self-improvement. Two facts have not been clearly recognized. First of all the psychological

effect of the objective test has not been brought into the prominence needed to gain proper treatment. Then there has been too much misinterpretation of social aims in education, and a tendency to evade the ruggedness and harshness of effective training by substituting soothing devices under the name of socialization.

The persons who have seemed to know the most about objective tests have been too deeply engrossed in their construction and administration to pay attention to their effects, and to methods of dealing with the psychological reactions arising from them. Almost anyone who has attempted to administer a program of objective tests knows that the whole problem of school administration changes under test conditions, and that very energetic measures must be taken to keep up the morale of the school at such times. Dissatisfaction is likely to grow among the teachers, bewilderment and perhaps rebelliousness among the pupils. It all means that work has become too much a reality, that disillusionment has upset complacent ease and self-content. Teachers and pupils alike need leadership to bring them through the ordeal of grappling with plain problems of discipline and training, which the interpretation of test results has brought upon them.

It is just here that the second important consideration must be properly recognized. Education is life. It is living well and effectively. This point is granted but not with sufficient consciousness of the fact that life is continuous struggle.

Objective tests are educational factors because they possess the elements of struggle. They have the hardiness of vigorous experience. They jolt the unconscious mind into awareness of inadequacy and imperfection. They may constitute the basis for determin-

ing needs. They may give not only the ends of drill lessons and training, but the specific requirements of human or practical necessity that is associated with the complete attainment of these ends. But the teacher must have the understanding and the courage to maintain the pupils in the early stages

of this consciousness. When realization is disturbing and irritating, he must ward off the counter-forces that may set in. He must guard against emotional cross-currents until the pupil has developed an interest which will aid him in attaining the skills and abilities that he needs.

### RECENT FICTION FOR BOYS

(Continued from page 39)

men, clad in pirate-like costumes, carrying in their arms the apparently lifeless form of a young aristocrat. Shortly after, while searching for a possible letter his father might have left in the garden house, he becomes an unseen witness to a violent scuffle between the villain, Jethro Slee, who is to pursue him through the story, and the noble sea captain, Barlow. A letter, mentioning an inheritance of five hundred pounds in gold, and the determination to follow the cause of the colonists, in which his father lost his life, find David in utmost secrecy joining Barlow in the mad adventure of trading on the good ship, "Anna Maria." Escape from the clutches of the King's navy is but the prelude to other thrilling adventures which follow the ship from place to place, as she finally seeks the open field of the trade wind. There are mean Dutch sea dogs, mysterious Eastern jewel merchants, sorcerers, splendid noble ships, one of which fires the soul of David. It is the "Pegasus" which finally after an engagement comes into his hands as the contraband of war, filled with guns which will aid the struggling patriots in their revolt against the tyranny of the English king. The author gives one last dramatic touch when the hero is saved from capture on his return to the little seaport town from which he started many months before by the quick thinking of the little school teacher, Janet. She is, the reader feels sure, the stuff

of which sailor's wives are made, and again the soft halo of romance colors the final scene.

THE TRADE WIND in the able hands of Miss Meigs becomes more than just a thrilling tale of the sea, its dangers and joys. It is also a faithful account of the sacrifice, struggle and loyal service of those men who gave their all that this new nation might be born. The child of today will receive a new insight into the troubled period, and will at the same time be carried along by the narrative which contains his requirements of a book,—adventure and vigorous action. As one boy in the public library said: "There's everything in that book I like. If there were more books like it, I should never ask to go into 'the big room.'" The same idea is expressed in more literary and poetic form by Christopher Morley in the words "Love and friendship and humor and ships at sea—there's all heaven and earth in a book."

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